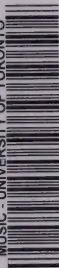


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M
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Д. ШОСТАКОВИЧ

D. SHOSTAKOVICH

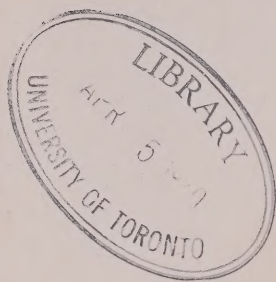
М-588 (1)
СИМФОНИЯ №7
SYMPHONY №7

ПАРТИТУРА

SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА
STATE PUBLISHERS MUSIC

1969 МОСКВА
MOSCOW



M

1001

S554

op. 60

M8

Симфония № 7 C-dur, op. 60, Д. Д. Шостаковича написана в 1941 году в осажденном Ленинграде; и завершена в Куйбышеве. Впервые исполнена в Куйбышеве 5 марта 1942 года оркестром Большого театра СССР под управлением С. А. Самосуда. В Москве первое исполнение состоялось 29 марта 1942 года; исполнитель — оркестр Всесоюзного Радио под управлением С. А. Самосуда. В Ленинграде симфония впервые исполнена 9 августа 1942 года оркестром Ленинградского радиокомитета под управлением К. И. Элиасберга. Партитура впервые издана Музгизом в 1942 году. В 1942 году Симфония была удостоена Государственной премии I степени.

Dmitry Shostakovich composed his Seventh Symphony in C Major, Op. 60, in beleaguered Leningrad, completing it in Kuibyshev. The symphony was first performed in that city by the Bolshoi Theatre Symphony Orchestra under Samuil Samosud on March 5, 1942. Its Moscow première was given by the USSR Radio Orchestra under Samosud on March 29, 1942. The first performance of the Seventh Symphony in Leningrad took place on August 9, 1942; the performers were the Leningrad Radio Orchestra under the direction of Karl Eliasberg.

The State Music Publishers brought out the first edition of the score in 1942. In that same year the composer received for this symphony a State Prize, First Class.

ORCHESTRA

Flauto piccolo (=Flauto III)	Timpani (5)
2 Flauti (II=Flauto contralto G)	Triangolo
2 Oboi	Tamburino
Corno inglese	Tamburo *
Clarinetto piccolo (Es)	Piatti
(=Clarinetto III A, B)	Cassa
2 Clarinetti (B, A)	Tam-tam
Clarinetto basso (B)	*
2 Fagotti	Silofono
Contrafagotto	Arpa I **
*	Arpa II
	*
4 Corni (F)	Violini I (16—20)
3 Trombe (B)	Violini II (16—18)
3 Tromboni	Viole (12—16)
Tuba	Violoncelli (10—14)
*	Contrabassi (8—12)

Кроме перечисленных инструментов, в состав оркестра входит добавочная группа инструментов: 3 Trombe in B (IV, V, VI), 4 Corni in F (V, VI, VII, VIII), 3 Tromboni (IV, V, VI).

Участие этих инструментов в исполнении симфонии обязательно.

Besides the instruments enumerated above, the orchestra requires an additional group of brass: three Trumpets in B flat (IV, V, VI), four Horns in F (V, VI, VII, VIII) and three Trombones (IV, V, VI).

These instruments are absolutely indispensable for the performance of the symphony.

* Очень желательны от цифры 39 до 11-го такта цифры 51 вместо одного Tamburo два и даже три, так как возможно, что одному исполнителю не удастся добиться соответствующей силы звука при сохранении четкости рисунка.

** В течение всей симфонии обе арфы исполняют одну партию за исключением тех мест, где это указано в партитуре (например, начало III части).

* It is highly desirable to have two or, if possible, three Side-drums from figure 39 to the 11th bar of figure 51 since one musician may not be able to attain the necessary volume of sound while retaining the clarity of the rhythmic pattern.

** Throughout the symphony the two Harps play the same part, with the exception of places specially indicated in the score (for example, at the beginning of the third movement).

СИМФОНИЯ №7 SYMPHONY

Op. 30

I

Д. ШОСТАКОВИЧ
D. SHOSTAKOVICH

Allegretto $\text{♩} = 116$

2 Fagotti *III a2*
2 Trombe(B) *f marc.* *I. II a2*
Timpani *f*
Violini I *marc.*
Violini II *marc.*
Violo *marc.*
Violoncelli *marc.*
Contrabassi *f marc.*
Ob. *1 a2*
Cingl. *ff marc.*
Cl. ploc. (Es) *ff marc.*
Cl. (B) *ff marc.*
Cl. basso (B) *ff marc.*
Fag. *a2* *ff marc.*
Cor. (F) *I. II* *mf*
Tr-be *a2* *mf*
Tr-i *mf*
Tuba *mf*
Timp. *mf*
Archi

Picc. *f*
 Fl. *a2*
 Ob. *a2* *f marc.*
 Cingl.
 Cl. ploc.
 Cl. *a2*
 Cl. b.
 Fag. *a2*
 C-fag. *f marc.*
 Cor. III
 Tr-be I. II *a2*
 Tr-ni
 e Tuba III
 Timp.
 Archi *f marc.*

Picc. 2
 Fl. (a2)
 Ob. (a2)
 Cingl.
 Cl. ploc.
 Cl. (a2)
 Cl. b.
 Fag. (a2)
 C. far.
 Cor.
 Tr-be. I. II a2
 Timp.
 Archl. 2

The musical score is written for a full orchestra. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cinghiale (Cingl.), Clarinet (Cl. ploc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C. far.), Horn (Cor.), Trumpet (Tr-be.), Timpani (Timp.), and Strings (Archl.). The score is in 6/4 time. A rehearsal mark '2' is placed above the Piccolo staff and below the String section. The string section (Archl.) is shown in the bottom system, with individual staves for Violins, Violas, Cellos, and Double Basses.

Ob.

Cingl.

Cl. ploc.

Cl.

Cl. b.

Fag.

C.fag.

Cor.

Archi

3

Ob.

Cingl.

Cl. ploc.

Cl.

Cl. b.

Fag.

C.fag.

Cor.

Archi

3

div. v

unis.

9

Fl. *a2*

Ob.

Cingl.

Cl. ploc. *1 ff*

Cl. *a2*

Cl. b. *(a2)*

Fag. *ff*

C.fag.

Cor.

Arch.

Fl. *tenuto* [4]

Ob. *tenuto*

Cl. ploc. *tenuto* muta in Clarinetto III in B

Cl. *tenuto*

Cl. b. *a2*

Fag. *ff*

C.fag.

Cor. *tenuto* III

Tr-be *1. II a2*

Timp.

Arch. *div.*

5848

Fl. 5 a2

Ob. a2 I a2 pp ff

Cl. I, II a2 pp

Cl. b.

Fag. a2

C-fag.

Cor. III

Tr-be I, II a2

Timp.

unis. 5 dim. p

Arch. dim. p

Fl. (a2) I dim. p

Ob. (I) p

Cl. b. p

Arch. (1) (2) (3)

Fl. 6 Poco più mosso $\text{♩} = 126$
solo *p*

Archi

V-nl I 7 *p*

V-le

V-o

V-nl I *cresc.* *dim.*

V-le

V-o

Fl. 8

Ob. *I* *ppp* *p* *mf* *mf*

Cingl. *ppp* *p* *mf* *mf*

Cl. *I, II a 2* *p* *mf* *mf*

Cl. b. *p* *mf* *mf*

Fag. *I* *II* *p* *mf* *mf*

V-nl I

V-le

V-o

Fl. I

Ob.

Cingl.

Cl. I. II a2

Cl. b.

Fag.

V-nl I

V-nl II

V-le

dim.

morendo

morendo

dim.

morendo

dim.

morendo

dim.

morendo

9

Ob.

Cingl.

Cl. I. II

Cl. b.

Fag.

10

Archl.

pp

mp *espr.*

pizz.

pizz.

p

Cl. I. II

Cl. b.

V-nl I

V-nl II

V-le

V.o.

III

11

Fl. I. II

Cl. III

Cl. b.

V-ni I

V-ni II

V-le

V-o.

12

muta in Cl. ploc. in Es

13

Fl.

V-ni I

V-ni II

V-le

V-o.

14

poco rit.

a tempo solo

Pico.

Fl.

Archi

15

Pico.

V-ni I

V-le

V-o.

C. b.

16

Picc. *pp* *cresc.* *ppp subito* *div.* *ppp subito*

Arch. *pp* *cresc.* *ppp subito* *div.* *ppp subito*

17

Picc. *pp* *cresc.* *ppp subito* *div.* *ppp subito*

Arch. *pp* *cresc.* *ppp subito* *div.* *ppp subito*

18

Picc. *pp* *cresc.* *ppp subito* *div.* *ppp subito*

Arch. *pp* *cresc.* *ppp subito* *div.* *ppp subito*

19

T-ro *molto rit.* *a tempo* *J = 128* *ppp*

V.no solo *morendo* *unis.*

Arch. *morendo* *unis.*

T-ro *morendo*

V-ni I *(arco)* *pp secco* *col legno*

V-ni II *pp* *pizz.*

V-le *pp*

This page of a musical score contains staves for various instruments. The top system includes staves for T-r (Trumpet), V-al I (Violin I), V-al II (Violin II), V-lo (Viola), and T-ro (Trombone). The middle system includes staves for T-ro, V-al I, V-al II, V-lo, and T-ro. The bottom system includes staves for FL (Flute), T-ro, Archi (Archi), FL, T-ro, and V-lo. The score includes dynamic markings such as *pp*, *pizz.*, *arco*, and *ppp*, and measure numbers 20, 21, and 22.

Fl. *I*

T-ro

Archi

pizz.
pizz. pp
pizz. pp
pp
pizz.
pizz.
pp

23

Pico.

Fl.

T-ro

Archi

arco
arco
pp
pp

Pico.

Fl. *(I)*

T-ro

V.c.

C.b.

Pico. *(I)*

Fl.

T-ro

V.c.

C.b.

24

Pico. (1)

Fl. (1)

T-ro

V.c.

C-b.

Pico. (1)

Fl. (1)

T-ro

Archl.

pizz.

pp pizz.

pp pizz.

pp pizz.

pp

pizz.

25

Ob.

Fag.

T-ro

V.c.

C-b.

I

26

Ob.

Fag.

T-ro

V.c.

C-b.

[illegible]

(1) [28]

Ob.

Fag.

T-ro

Arch.

pizz.

pp pizz.

pp pizz.

pp

[29]

Tr-be I con sord.

Tr-ni I. II con sord.

T-ro

P-no

V-c.

C-b.

(1)

(I. II)

Tr-be

Tr-ni

T-ro

P-no

V-c.

C-b.

Tr-be (I)
Tr-ni (I II)
T-ro
F-no

Archi

Ob. (a2)

C.ingl.

Cl.ploc.

Cl. (a2)

T-ro

P.no

Archl

Measures 1-5 of the first system.

Ob. (a2)

C.ingl.

Cl.ploc.

Cl. (a2)

T-ro

P.no

Archl

Measures 6-10 of the second system.

32 (a2)

Ob.

Cingl.

Cl. pica. (a2)

Cl.

T-ro

P.no

Arch.

Ob. (a2)

Cingl.

Cl. pica. (a2)

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Tr-ne

T-ro

P.no

Arch.

I. II senza sord.
mf

I senza sord.
mf

div.

div.

33

Cl. b. (a2)

Fag. (a2)

C-fag.

Tr-be I, II

Tr-ne I

T-ro

P-no

div. arco

div. arco

Archl

Cl. b. (a2)

Fag. (a2)

C-fag.

Tr-be (I, II)

Tr-ne (I)

T-ro

P-no

div. arco

div. arco

Archl

Cl. b. *a2*

Fag. *a2*

C-fag.

Tr-be *I. II*

Tr-ne *I*

T-ro

P-no

Archl

Cl. b. *(a2)*

Fag. *(a2)*

C-fag.

Tr-be *(I II)*

Tr-ne *(I)*

T-ro

P-no

Archl

sul G. unis.

unis.

unis. arco

arco

unis. arco

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni
c

Tuba

Temp.

T-ro

P-no

Archi

div.

sim/c

a2

(senza sord.)

mp

mp

hp

div.

sim/c

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Tr-ni
c

Tuba

Temp.

T-ro

P-no

Archi

a2

Ob.

Cl.

Cl. b.

Fag. ^{a2}

C-fag.

Tr-ni
e
Tuba

Timp.

T-r-o

P-no

Archl

36

36

Ob.

Cl.

Cl. b.

Fag. (a2)

C.fag.

Tru
e
Tuba

Timp.

T-ro

P-ne

Archl

Violins I

Violins II

Violas

Cellos

Double Basses

This is a page from a musical score, likely for a symphony. The instruments listed on the left are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in E-flat (Cl. pte.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), Cor Anglais (Cor.), Trumpet (Tr. ni), Tuba (Tuba), Timpani (Timp.), Snare Drum (T. ro), Cymbals (Sil.), Piano (P. no), and Strings (Archi). The score is written in 2/4 time. The key signature has one flat (B-flat). The music is in a single system. The Piccolo part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Flute part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Oboe part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Clarinet in G part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Clarinet in E-flat part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Clarinet in B-flat part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Bassoon part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Contrabassoon part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Cor Anglais part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Trumpet part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Tuba part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Timpani part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Snare Drum part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Cymbals part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Piano part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Strings part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The score includes dynamic markings such as *f marc.* and *div.*. The Piccolo part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Flute part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Oboe part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Clarinet in G part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Clarinet in E-flat part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Clarinet in B-flat part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Bassoon part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Contrabassoon part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Cor Anglais part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Trumpet part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Tuba part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Timpani part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Snare Drum part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Cymbals part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Piano part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The Strings part has a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4.

37

Picc.

(a2)

Fl.

(a2)

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

T. ro.

Sil.

V. VI. VII. VIII

Cor.

37

simile

simile

Archl.

div.

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 T. ro
 Sil.
 Cor.
 Archi

a2
 a2
 a2
 a2
 a4
 v

[38]

Picc. (a2)

Fl. (a2)

Ob. (a2)

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag. (a2)

C. fag.

Cor. (a2)

Cor. (a2)

T. ro'

Sil.

Cor. a 4

[39]

Archi

Archi

Archi

Picc. *a2*
 Fl. *a2*
 Ob.
 Cingl.
 Clpico
 Cl.
 Cl. b.
 Fag. *a2*
 C.fag.
 Cor. *a2*
 Tr-be
 Trni
 Tuba
 T-ro
 Sil
 Cor. *a4*
 Archi

uni sul G
unis.
unis.

Picc. 39
 Fl. *a2*
 Ob. *a2*
 Cingl.
 Clpico.
 Cl. *a2*
 Cl. b.
 Fag. *(a2)*
 C-fag.
 Cor.
 Tr-be *(II)*
 Tr-tuba *(III)*
 Timp.
 T-ro *a2 ad libitum*
 P-tti
 Cassa
 P-no
 Archi *div.* *simile*

3. Шостакович. Симфония № 7.

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Trm
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 P-no
 Archi

The score is written for a large orchestra and piano. The instruments listed on the left are: Piccolo, Flute, Oboe, Cinghiale (Cinghiale), Clarinet piccolo, Clarinet, Clarinet in B-flat, Bassoon, Bassoon in C, Horn, Trumpet, Trombone, Tuba, Timpani, Snare drum, Cymbals, Piano, and Strings (Archi). The score is written in 2/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. The piano part is written in the bottom system, and the string part is written in the bottom system. The woodwind and brass parts are written in the middle systems. The percussion parts are written in the top systems. The score is written in a standard musical notation style, with notes, rests, and dynamic markings. The piano part is written in the bottom system, and the string part is written in the bottom system. The woodwind and brass parts are written in the middle systems. The percussion parts are written in the top systems.

Pico. 40
 Fl. (a2)
 Ob. (a2)
 Cingl.
 Cl. ploc.
 Cl. (a2)
 Cl. b.
 Fag. (a2)
 C. fag.
 Cor.
 Tr-be (a2)
 Tr-i (a2)
 e
 Tuba
 Fimp.
 T-ro
 P-tti
 Cassa
 P-mo
 Archi 40

Pico.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tru-
 c
 Tuba
 Timp.
 T-ro
 P-tti
 Cassa
 P-no
 Cor.
 Archi

a2
 a2
 a2
 a2
 a2
 a2
 I, II a2
 III
 V, VI, VII, VIII
 a2

5848

41

Picc.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. b.

Tr. ni.

Tuba

Timp.

T. no.

T. ro.

P. ti.

Cassa.

Cor.

42

Arch.

Picc.
 Fl.
 Ob.
 Cingl.
 Cl.picc.
 Cl.
 Cl.b.
 Fag.
 C.fag.
 Cor.
 Trn
 e
 Tuba
 T-mo
 T-ro
 P-tti
 Cassa
 Archi

The musical score is arranged in a system of staves. The instruments are listed on the left side of the page. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated. The score is divided into measures by vertical bar lines.

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tru.
 Tuba
 T. no
 T. ro
 P. titl
 Cassa
 Archi

42

Picc. *a²*

Fl. *a²*

Ob. *a²*

Cingl.

Cl. ptec. *a²*

Cl. *a²*

Cl. b.

Fag.

C. fag.

Cor.

Tr-ni
c
Tuba

T-ro

T-ro

P-ttl

Cassa

42

Archl.

Pico. *(a2)*
 Fl. *(a2)*
 Ob. *(a2)*
 Cingl.
 Cl. pice. *(a2)*
 Cl.
 Cl. b.
 Fag. *a2*
 C. fag.
 Cor. II IV
 Tr-be *ff*
 Tr-ni
 e Tuba *ff*
 Timp. *ff*
 T-mo
 T-ro
 P-tti
 Cassa
 Archi *unis.* *v*

This page of a musical score contains staves for the following instruments: Piccolo, Flute, Oboe, Cymbal, Clarinet in E-flat, Clarinet, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais (II and IV), Trumpet, Trombone, Trumpet and Tuba, Timpani, Tom-tom, Snare Drum, Cymbal, and Strings. The woodwind and brass sections have various dynamics and articulation marks. The string section is marked 'unis.' (unison) with accents 'v'.

43

Picc. *fff*

Fl. *a² fff*

Ob. *a² fff*

Cingl. *ff*

Cl. piccolo *fff*

Cl. *a² fff*

Cl. b. *fff*

Fag. *fff*

C. fag. *fff*

Tr. ba *I. II a² fff*

Tr. ni *fff*

Tuba *a² fff*

Timp. *ff*

T. ro *ff*

Cassa *ff*

Sil. *fff*

43

Archl. *fff*

* В случае отсутствия на инструменте данной ноты следует исполнять ее октавой выше.

Picc. (a2)

Fl. (a2)

Ob. (a2)

Cingl.

Cl. picon (a2)

Cl. (a2)

Cl. b.

Fag.

C. fag.

Tr. ba (I, II a2)

(III)

(a2)

Tr. ba e

Tuba (a2)

Timp.

T-ro

Cassa

Sil.

Archl.

44

Picc. *(a2)*

Fl. *(a2)*

Ob. *(a2)*

Cingl.

Cl.picc. *(a2)*

Cl. *(a2)*

Cl.b.

Fag.

C.fag.

Tr-be *(I, II a2)*

Trai *(III)*

e *(a2)*

Tuba *(a2)*

Timp.

T-ro

Cassa

Sil.

44

Archi

45

Picc. (a2)

Fl. (a2)

Ob. (a2)

Cingl.

Cl. picc. (a2)

Cl. (a2)

Cl. b.

Fag. a2

C. fag.

Cor. II

Tr. be (I, II a2) (III)

Tr. a2

Tuba a2

Timp.

T. ro

Cassa

6ll.

Archl. div. div.

5848

(a2)

FL.

Ob.

Cl. p. loc.

-Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

c

Tuba

T-so

T-ro

P-ttl

(a3)

Tr-be

(a4)

Cor.

(a3)

Tr-ni

Archi

Fl. ^{a2}
 Ob.
 Cl. p/loc.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-i
 Tuba
 Timp.
 T-no
 T-ro
 P-tti
 Tr-be ^{a3}
 Cor. ^{a4}
 Tr-i ^{a3}
 Archi

46
 46
 46

(a2)

Fl.

Ob.

Cl. pice

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tro

Tro

P-tti

(a3)

Tr-be

(a4)

Cor.

(a3)

Tr-ni

Archl

Picc. *ff*
 Fl. *a2*
 Ob. *a2*
 Cingl. *ff*
 Cl. picc. *a2*
 Cl. *a2*
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Tno
 Tro
 P. tti

Sil.
 Tr-be *ff* (a1)
 Cor. *meno f* (a1)
 Tr-ni *meno f* (a3)
 Archi *meno f*
 Archi *meno f*
 Archi *meno f*

Pico. [48]
 Fl. (a2)
 Ob. (a2)
 Cingl. *fff marc.*
 Cl.pico. *fff marc.*
 Cl. (a2) *fff marc.*
 Cl. b. *fff marc.*
 Fag. *fff marc.*
 C.fag. *fff marc.*
 Cor.
 Tr-be *ff espr.*
 Tr-ni *ff espr.*
 Tuba *ff espr.*
 Timp.
 T-ro
 T-ro
 P-tti
 Cassa *ff*
 Sil. (a3)
 Tr-be (a4)
 Cor. (a3)
 Tr-ni
 Archl. [48]
fff marc.
fff marc.
fff marc.
fff marc.

Fl. *a2*

Ob. *a2*

Cingl.

Cl. ploc.

Cl. *a2*

Cl. b.

Fag. *a2*

C. fag.

Cor. *a2* *ff espr.*

Tr-be

Tr-ni
e

Tuba *III*

T-ro

Cor. *V VI a2 VII VIII a2* *ff espr.*

Archl.

This page of a musical score is for a symphony, likely in the key of B-flat major or D-flat major, as indicated by the key signature. The time signature is 4/4. The instruments listed on the left are: Pico (Piccolo), Fl. (Flute), Ob. (Oboe), Cingl. (Cinghiale), Cl. pice. (Clarinete piccolo), Cl. (Clarinete), Cl. b. (Clarinete bajo), Fag. (Fagot), Cor. (Corni), T-ro (Trombo), P-tti (Percussioni), Str. (Stracci), Tr-be (Tromba), Cor. (Corni), Tr-m (Tromba), V-ni (Violini), V-ni (Violini), V-la (Viola), and V-co (Violoncello). The score is written in 4/4 time. The first system includes dynamic markings like *ff* and *esp. r.* (espressivo). The second system includes a tempo marking *And. mos. to. 1.* and a dynamic marking *ff*. The third system includes a dynamic marking *ff*. The fourth system includes a dynamic marking *ff*. The fifth system includes a dynamic marking *ff*. The sixth system includes a dynamic marking *ff*. The seventh system includes a dynamic marking *ff*. The eighth system includes a dynamic marking *ff*. The ninth system includes a dynamic marking *ff*. The tenth system includes a dynamic marking *ff*. The eleventh system includes a dynamic marking *ff*. The twelfth system includes a dynamic marking *ff*. The thirteenth system includes a dynamic marking *ff*. The fourteenth system includes a dynamic marking *ff*. The fifteenth system includes a dynamic marking *ff*. The sixteenth system includes a dynamic marking *ff*. The seventeenth system includes a dynamic marking *ff*. The eighteenth system includes a dynamic marking *ff*. The nineteenth system includes a dynamic marking *ff*. The twentieth system includes a dynamic marking *ff*. The twenty-first system includes a dynamic marking *ff*. The twenty-second system includes a dynamic marking *ff*. The twenty-third system includes a dynamic marking *ff*. The twenty-fourth system includes a dynamic marking *ff*. The twenty-fifth system includes a dynamic marking *ff*. The twenty-sixth system includes a dynamic marking *ff*. The twenty-seventh system includes a dynamic marking *ff*. The twenty-eighth system includes a dynamic marking *ff*. The twenty-ninth system includes a dynamic marking *ff*. The thirtieth system includes a dynamic marking *ff*. The thirty-first system includes a dynamic marking *ff*. The thirty-second system includes a dynamic marking *ff*. The thirty-third system includes a dynamic marking *ff*. The thirty-fourth system includes a dynamic marking *ff*. The thirty-fifth system includes a dynamic marking *ff*. The thirty-sixth system includes a dynamic marking *ff*. The thirty-seventh system includes a dynamic marking *ff*. The thirty-eighth system includes a dynamic marking *ff*. The thirty-ninth system includes a dynamic marking *ff*. The fortieth system includes a dynamic marking *ff*. The forty-first system includes a dynamic marking *ff*. The forty-second system includes a dynamic marking *ff*. The forty-third system includes a dynamic marking *ff*. The forty-fourth system includes a dynamic marking *ff*. The forty-fifth system includes a dynamic marking *ff*. The forty-sixth system includes a dynamic marking *ff*. The forty-seventh system includes a dynamic marking *ff*. The forty-eighth system includes a dynamic marking *ff*. The forty-ninth system includes a dynamic marking *ff*. The fiftieth system includes a dynamic marking *ff*. The fifty-first system includes a dynamic marking *ff*. The fifty-second system includes a dynamic marking *ff*. The fifty-third system includes a dynamic marking *ff*. The fifty-fourth system includes a dynamic marking *ff*. The fifty-fifth system includes a dynamic marking *ff*. The fifty-sixth system includes a dynamic marking *ff*. The fifty-seventh system includes a dynamic marking *ff*. The fifty-eighth system includes a dynamic marking *ff*. The fifty-ninth system includes a dynamic marking *ff*. The sixtieth system includes a dynamic marking *ff*. The sixty-first system includes a dynamic marking *ff*. The sixty-second system includes a dynamic marking *ff*. The sixty-third system includes a dynamic marking *ff*. The sixty-fourth system includes a dynamic marking *ff*. The sixty-fifth system includes a dynamic marking *ff*. The sixty-sixth system includes a dynamic marking *ff*. The sixty-seventh system includes a dynamic marking *ff*. The sixty-eighth system includes a dynamic marking *ff*. The sixty-ninth system includes a dynamic marking *ff*. The seventieth system includes a dynamic marking *ff*. The seventy-first system includes a dynamic marking *ff*. The seventy-second system includes a dynamic marking *ff*. The seventy-third system includes a dynamic marking *ff*. The seventy-fourth system includes a dynamic marking *ff*. The seventy-fifth system includes a dynamic marking *ff*. The seventy-sixth system includes a dynamic marking *ff*. The seventy-seventh system includes a dynamic marking *ff*. The seventy-eighth system includes a dynamic marking *ff*. The seventy-ninth system includes a dynamic marking *ff*. The eightieth system includes a dynamic marking *ff*. The eighty-first system includes a dynamic marking *ff*. The eighty-second system includes a dynamic marking *ff*. The eighty-third system includes a dynamic marking *ff*. The eighty-fourth system includes a dynamic marking *ff*. The eighty-fifth system includes a dynamic marking *ff*. The eighty-sixth system includes a dynamic marking *ff*. The eighty-seventh system includes a dynamic marking *ff*. The eighty-eighth system includes a dynamic marking *ff*. The eighty-ninth system includes a dynamic marking *ff*. The ninetieth system includes a dynamic marking *ff*. The ninety-first system includes a dynamic marking *ff*. The ninety-second system includes a dynamic marking *ff*. The ninety-third system includes a dynamic marking *ff*. The ninety-fourth system includes a dynamic marking *ff*. The ninety-fifth system includes a dynamic marking *ff*. The ninety-sixth system includes a dynamic marking *ff*. The ninety-seventh system includes a dynamic marking *ff*. The ninety-eighth system includes a dynamic marking *ff*. The ninety-ninth system includes a dynamic marking *ff*. The hundredth system includes a dynamic marking *ff*.

54

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cingl.

Cl.picc. *a2*

Cl. *a2*

Cl.b.

Fag. *ff*

C.fag. *ff*

Cor. *ff a2*

Tr-be *ff frulato*

Tr-i *ff*

c *ff*

Tuba *ff*

T-ro *ff*

Cassa *ff*

Sil.

Tr-be *a3*

Cor. *a4 ff frulato*

Tr-i *ff a3*

49 *trillo*

Archl. *trillo*

div. *ff*

5848

This is a page from a musical score, likely for a symphony. The page is numbered 55 in the top right corner. The score is written in a standard musical notation with staves and notes. The instruments listed on the left side of the page are: Picc., Fl., Ob., C.ingl., Cl.picc., Cl., Cl.b., Fag., C.fag., Cor., Tr-be, Tr-i, Tuba, T-mo, Cassa, Sili., Tr-be, Cor., Tr-i, and Archi. The score is written in a standard musical notation with staves and notes. The page is numbered 55 in the top right corner.

This is a page from a musical score, likely for a symphony or concert band. The page is numbered 50 in the center. The score is written for a large ensemble of instruments, including:

- Woodwinds:** Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.), and Contrabassoon (Cb.).
- Brass:** Trumpet (Tr.), Trombone (Tb.), Horn (Hr.), Tuba (Tub.), and Euphonium (Eup.).
- Drums and Percussion:** Timpani (Timp.), Snare Drum (T-ro), Bass Drum (P-di), and Cymbal (Cassa).
- Other Instruments:** Double Bass (B.), and a section of strings (Violins, Violas, Cellos, Double Basses) at the bottom.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *ff*, *ff*). A rehearsal mark "50" is present in the center of the page. The page is numbered 50 in the center.

51

Picc.
(a 2)

Fl.
(a 2)

Ob.

Cl. ingl.

Cl. pte.
(a 2)

Cl.

Cl. b.

Fag.
(a 2)

C. fag.

Cor.

Tr. b.

Tr. ni
e

Tuba

Timp.

T. ro

P. titi

Cassa

Sil.

Tr. b.

Cor.

Tr. ni

Arch.

un. is. v.

Musical score for page 58, featuring various instruments. The score is organized into systems, with some instruments grouped together. The instruments listed on the left are: Pico., Fl., Ob., Cingl., Cl. picc., Cl., Cl. b., Fag., C. fag., Cor., Tr. ba., Tr. ni e Tuba, T. ro, P. til, Casa, Cor., Tr. ni, and Archi. The score includes musical notation such as notes, rests, and dynamic markings (e.g., *a2*, *a4*). The notation is in a standard musical format with staves and clefs.

This is a page from a musical score, likely for a symphony. The page is numbered '59' in the top right corner. It contains staves for various instruments, including Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr.), Trombone (Tromb.), Tuba, Snare Drum (T. ro), Cymbal (P. titl), and Strings (Archi). The score is written in a single system with multiple staves. The key signature is one flat (B-flat). The time signature is 4/4. The score includes dynamic markings such as 'ff' (fortissimo) and 'espr. molto' (espressivo molto). A 'rit.' (ritardando) instruction is present at the end of the page. The notation includes various musical symbols such as notes, rests, and accidentals.

5848

poco rit.

Picc. (a2)

Fl. (a2)

Ob. (a2)

Cingl.

Cl. picc. (a2)

Cl. (a2)

Cl. b. (a2)

Fag. (a2)

C. fag. (a2)

Cor. (a2)

Tr. be (a2)

Tr. ni e Tuba (a2)

Timp.

P. titl.

Cassa

T. t.

poco rit.

Tr. be (a4)

Cor. (a4)

Tr. ni (a4)

Archl.

a tempo

Picc. *a2*

Fl. *a2*

Ob.

Cingl.

Cl. pice.

Cl. *a2*

Cl. b.

Fag. *a2*

C fag.

Cor. *a2*

Tr-be *a2*

Tr-ni

e

Tuba *a2*

Timp.

Cassa

Tr-be *a4* *VVI a2*

Cor. *VII, VIII a2* *V, VI*

Tr-ni *VII, VIII a2* *V, VI*

a tempo

Archl.

Fl. (a2) poco rit.
 Ob. (a2)
 Cingl.
 Cl. p/ice.
 Cl. (a2)
 Cl. b.
 Fag. (a2)
 C. fag.
 Tr-be
 Tr-ni e Tuba
 Timp.
 Tr-ni IV
 V.VI a2
 Archi poco rit.
 unia.

Fl. *a2*

Ob. *a2*

C. ingl.

Cl. pice.

Cl. *a2*

Cl. b.

Fag. *a2*

C. fag.

Tr. b.

Tr. ni
e
Tuba

Timp.

P. tim.

ff

Tr. ni *IV*
V.VI a2

Archi

Picc. (a 2)
 Fl. (a 2)
 Ob.
 Cingl.
 Cl. p. picc. (a 2)
 Cl. (a 2)
 Cl. b. (a 2)
 Fag.
 C. fag.
 Cor. a 2
 Tr-be
 Tr-ni e Tuba III
 Timp.
 Tr-be IV. V. VI
 Cor. V. VI a 2
 Tr-ni IV V. VI a 2
 Archl.

This page contains the musical score for the 5th movement of Shostakovich's Symphony No. 7. The score is written for a large orchestral ensemble. The woodwind section includes Piccolo (a 2), Flute (a 2), Oboe, Cingl., Clarinet piccolo (a 2), Clarinet (a 2), Clarinet in B-flat (a 2), Bassoon, and Contrabassoon. The brass section includes Cor (a 2), Tr-be, Tr-ni e Tuba III, Timp., Tr-be IV. V. VI, Cor. V. VI a 2, and Tr-ni IV V. VI a 2. The string section is labeled Archl. The score is written in 2/4 time and features a variety of musical notations, including dynamics (ff), articulation (accents), and phrasing (slurs). The key signature is one flat (B-flat major or F minor).

allarg.

Pico.

Fl.

Ob.

Cingl.

Cl. pice.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Cassa

Tr-be

Cor.

Tr-ni

allarg.

Archi

a tempo

55

Pico. *(a2)*

Fl. *(a2)*

Ob.

Cl. ingl.

Cl. pice. *(a2)*

Cl.

Cor. *(a2)*

Tr-be

Tr-ni

Tuba III *b2*

P-ttl

Tr-be (IV.V.VI) *IV* *IV.VI a2*

Tr-ni *V.VI*

56

a tempo

V-ni I

V-ni II

V-la

V-c.

55

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cingl.

Cl. picc.

Cl. *a2*

Cl. b.

Fag.

Cor. *I. II a2 soli*

Tr-be *III. IV a2 soli*

Trni e Tuba

P-ttl

Tr-be *IV. VI a2*

Cor. *a4 soli*

Trni *IV. V*

56

Archl. *unis.*

[57] *L'Espresso*

Poco più mosso ♩ : 108

Fl. *(a2)* *dim.* *pp* *rit.* *dim.* *p*

Ob. *(a2)* *dim.* *pp* *dim.* *p*

Cingl. *dim.* *pp* *dim.* *p*

Cl. ploc. *dim.* *pp* *muto in Clarinetto III in A* *p*

Cl. *dim.* *pp* *dim.* *p*

Cl. b. *dim.* *pp* *dim.* *p*

Fag. *dim.* *pp* *dim.* *p* *marché*

Cor. *(a2)* *dim.* *pp* *dim.* *p* *marché*

Tr. bo. *I* *pp* *mp dim.* *pp*

Tr. ni e Tuba *III dim.* *pp* *dim.* *p*

Poco più mosso ♩ : 108

dim. rit. reco più mosso e. 108

dim. dim. p. p. p.

Archi

Fl.

Cl. b.

Fag.

Cor.

morendo morendo

Archi

Fl.

Cl.

Cor.

Archi

59

Isolo

p

morendo

morendo

morendo

morendo

Cl. (I) rit. 60 Adagio ♩ = 92

P.no *pp secco.*

V.n I pizz.

V.le *p pizz.*

V.a. *p pizz.* *div. pp*

C.b. *p pizz.* *pp*

The image shows a page from a musical score for Giuseppe Verdi's opera 'L'Espresso'. The score is for five parts: Fag. (Bassoon), F.no (Piano), V.le (Violin I), V.o. (Violin II), and C.b. (Cello/Double Bass). The music is in 3/4 time and features a key signature of one sharp (F#). The score includes a 'Pecore.' (Percussion) section and a 'L'Espresso' section. The tempo is marked 'Allegro'. The score is written in a single system with five staves. The Fag. part has a melodic line with some rests. The F.no part has a more active line with many sixteenth and thirty-second notes. The V.le, V.o., and C.b. parts have simpler, more rhythmic lines. The 'L'Espresso' section is marked with a 'Pecore.' and a 'L'Espresso' label. The tempo is marked 'Allegro'.

61

Fag.

P-no

V-le

V-o.

C-b.

Fag.

P-no

V-le

V-o.

C-b.

62

Fag.

P-no

V-le

V-o.

C-b.

5548

65

Cl. *pp* III *muta in Clarinetto picc. in Es*

Cl. b. *pp*

Fag. *pp* II *pp*

C. fag. *pp*

P-no

V-le

V-o

C-b.

molto rit. 66 *Meno mosso* $\text{♩} = 60$

Fag. (I) *pp*

Cor. *pp*

Tuba *pp*

Temp. *pp*

P-no

Archl. *p molto espr. legatissimo*
arco *p*
univ. pizz. *p*
arco *p*

Fl. *a2*
pp molto espress. *f* *dim.* *f*
 Cl. b. *mp*
 Fag. *mp*
 C. fag. *mp*
 Archi *cresc.* *f* *dim.* *f*

Fl. *a2*
 Ob. *a2*
 Cingl. *a2*
 Cl. picc. *a2*
 Cl. *a2* *mp*
 Cl. b. *mp*
 Fag. *mp*
 C. fag. *mp*

Tr. be *cun sord.* *p cresc. con sord.* *f tenuto*
 Archi *mp* *espr.* *p cresc.* *f tenuto pizz.*
 Archi *mp* *espr.* *mp* *div. pizz.*
 Archi *mp cresc.* *mp cresc.* *mp cresc.* *mp cresc.*

Fl. (a2) *ff*

Ob. *ff*

Cingl.

Cl. ploc. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

I. II con sord. a2 *ff*

Cor. III. IV con sord. a2 *ff*

Tr-be

Archi

div. *ff*

arco *f* *tenuto*

unis. *f* *tenuto*

unis. *tenuto*

Fl. *rit.*

Ob.

Clpice

Cl. *I. II muta in A*

Cor. *pp cresc. molto* *ff tenuto* *senza sord.* *p senza sord.*

Trbe *pp cresc. molto* *ff tenuto*

Tuba *pp cresc. molto* *ff tenuto*

Timp. *p*

V. n. I *p cresc.* *ff* *sul G* *sul G*

V. n. II *p cresc.* *ff* *sul G* *sul G*

V. le *p cresc.* *ff*

V. o. *p cresc.* *ff*

68 Poco più mosso *con sord.*

V. n. I *pp* *con sord.*

V. n. II *div. in 3* *con sord.* *pp*

V. le *div. in 3* *con sord.* *pp*

V. o. *pp*

69 *rit.*

V. n. I *div.* *div. in 2* *div. in 3*

V. n. II *div.*

V. le *div.*

[69] a tempo

V-ni I
 V-ni II *div. in 3*
 V-le *div. in 3*
 V-c. *con sord.*
 C-b. *pp sempre*
 Cor. *pp*
 Tuba *pp*
 Tim. *pp*

[70] Allegretto 120

T-ro *pp*
 P-tti *pp*
 Cassa *pp*
 P-no *pp* *recco*
 V-ni I *pp* *pizz.*
 V-le *pp* *unis. pizz.*
 V-c. *pp* *div. pizz.*
 C-b. *pp* *div. pizz.*
pp

(con sord.)
sola

Tr-be

T-ro

P-ttl

Cassa

P-no

V-ni

V-le

V-c.

C-b.

71

Tr-be

T-ro

P-ttl

Cassa

P-no

V-ni I

V-le

V-c.

C-b.

T-ro

P-ttl

Cassa

P-no

V-ni I

V-le

V-c.

C-b.

5848

II

72 Moderato (poco allegretto) $\text{♩} = 96$
senza sord.

V-ni II
 V-o.
 C-b.

unis. arco senza sord.

V-ni II
 V-o.
 C-b.

73
senza sord. arco

V-ni I
 V-ni II
 V-o.
 C-b.

V-ni I
 V-ni II
 V-o.
 C-b.

74
senza sord. arco

Archl

75

Arch.

div.

unis.

$d = d$

Viol. I

V. o.

C. b.

poco rit.

$d = d$

Ob.

76 a tempo

I solo

Arch.

$d = d$

Ob.

Arch.

$d = d$

Ob.

Arch.

77

$d = d$

Ob. *I* $d=d$

Vai I

Vai II

V-o.

C-b.

78

Ob. *I* $d=d$ *cresc.*

Archi *p*

79

Ob. *I* $d=d$ *pp* *morendo* *poco rit.*

Cingl. *pp* *solo* *pp* *cresc.*

Fag. *p*

Archi *pp* *p*

a tempo

Cingl. *pp subito*

Archi *pp*

80

Cingl. *p*

Cl. b. (B)

Fag. *p*

C. fag. *p*

Vai II

V. le

V. o.

C. b.

Cingl. *p*

Cl. (A) *II a2*

Cl. b. *pp*

Fag. *opress. cresc. f a2 I pp*

C. fag. *cresc. pp*

Archl. *mf* *f* *feespr. div. f* *pp* *v*

Cl. (A) *mp* *p* *pp*

Cl. b. *p* *pp*

C. fag. *p* *pp*

Vai I *v* *ppp*

V. le *div. mp* *p* *pp*

V. o. *mp* *p*

C. b. *p* *pp*

81

82

Arch. I

Viol. I

Vcllo

C-b.

Ob.

Cl. in G

Cl. in A

Fl.

B.

Arch. II

Viol. II

Viola

Vcllo

C-b.

V.

pp

pizz.

cresc.

dim.

subito f

pp

pizz.

subito f

subito f

subito f

secco

solo

f

a2

b2

84

5848

85

Fico.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tuba

Sil.

P-no

86

arco sul ponticello

Archi

arco

arco

arco

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. ploc.
 Cl.
 Fasg.
 Cor.
 Tuba
 Sil.
 P-no
 Archl.

Musical notation includes staves for various instruments, with notes, rests, and dynamic markings. The score is written in a system of five staves per instrument group, with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'a2' and 'b'.

86

Picc. (a2)
 Fl. (a2)
 Ob. (1)
 Cingl.
 Cl. pica (a2)
 Cl. (a2)
 Fag. (a2) *(sempre ff)*
 Cor. (a2) *dim.* *p*
 Tuba *dim.* *p*
 Sil. *dim.* *p*
 P-no

86

Archi

Pico. *fl. 2*
 Fl. *a2*
 Ob. *I*
 Cingl.
 Cl. ploc.
 Cl. *a2*
 Fag. *a2*
 Sil.
 P.no.
 V-n I
 V-n II
 V-le
 [17] *fl. 2*
 Pico.
 Fl. *a2*
 Ob.
 Cingl.
 Cl. ploc.
 Cl. *a2*
 Fag. *a2*
 Tr-be *I. II solo*
 Tuba *solo*
 Sil.
 P.no.
 V-n I
 V-n II
 V-le
 V-c. *plaz.*
ff

marc.
marc.
plaz.
ff

This image shows a page from a musical score, likely for a symphony. The page is numbered '88' in the top left corner. The score is written for a large ensemble, including the following instruments:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Cl. picc.** (Piccolo Clarinet)
- Cl.** (Clarinet)
- Cl. b.** (Bass Clarinet)
- Fag.** (Bassoon)
- Tr. b.** (Trumpet)
- Tuba**
- Archi** (String section, including Violins, Violas, Cellos, and Double Basses)

The score is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings. Key markings include:

- meno f** (meno forte)
- arco** (arco, indicating the string section is playing arco)
- ff** (fortissimo)
- f** (forte)
- meno** (meno, indicating a decrease in volume)

The score is written in a standard musical notation style, with staves for each instrument and a common key signature of one sharp (F#).

[illegible]

81.

90

ff

ff

ff

Picc. *marc.*
 Fl. *marc.*
 Ob. *marc.*
 Cingl. *marc.*
 Cl. piccolo *marc.*
 Cl. *marc.*
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr-ba
 Tr-ni
 Timp.
 T-ro
 F-ttl
 Archl. *marc.*
 Archl. *marc.*
 Archl. *div. marc.*

91

Pico.

Fl.

Ob.

Cingl.

Clpico.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T-no

T-ro

P-tti

91

unio.

Archl.

Picc.

Fl.

Ob.

Clngl.

Cl. p. picc.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. be

Tr. ni e

Tuba

Timp.

T. no

T. ro

P. tti

Archi

11

II

IV

sole

a2 soli

a2 soli

meno f

f

poco.

meno f

div.

div.

Pico. *ff*
 Fl. *a2 ff*
 Ob. *a2 ff*
 Cingl. *ff*
 Cl. pice. *ff*
 Cl. *a2 ff*
 Cl. b. *ff*
 Fag. *ff*
 C. fag. *ff*
 Cor. *II I IV III*
 Tr. be *ff*
 Tuba *ff*
 Timp. *ff*
 T. ro *ff*
 S. II. *ff*
 Archi. *un. ff*

93

Pico.
 Fl. (a2)
 Ob. (a2)
 Cingl.
 Cl. picc. (a2)
 Cl. (a2)
 Cl. b. (a2)
 Fag. (a2)
 C-fag.
 Cor. (a2)
 Tr-be
 Tuba
 Sll.
 Arohi
 div.
 piz.
 piz.
 arco
 unis.

Musical score for page 95, measures 93-94. The score includes parts for Pico, Flute (a2), Oboe (a2), Cingl., Clarinet piccolo (a2), Clarinet (a2), Clarinet in B (a2), Bassoon (a2), Contrabassoon, Cor (a2), Trumpet, Trombone, Tuba, and Strings. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score features various musical notations including notes, rests, and dynamic markings like 'pp' and 'f'.

5848

muta in Flauto grande III

Picc. *a2*

Fl. *a2* *ff* *(a2)*

Ob. *a2* *ff* *(a2)*

Cingl.

Cl. p. les. *a2* *ff*

Cl. *a2* *ff*

Cl. b.

Fag.

C. fag.

Cor.

Tr. ba.

Tr. al. o.

Tuba.

Tim.

T. lo.

Sil.

P. no.

Archi *ff* *unis.* *pizz.* *ff* *pizz.* *ff* *pizz.* *ff* *pizz.* *ff*

Archi

96

V-ni I

Fl. poco rit. 97 *a tempo*

Fl. c. alto (6)

Arpe

V. al I

V. c.

C. b.

Fl. i. III

Fl. c. a.

Cl. b. solo

Arpe *p* *espr.*

Fl. i. III

Fl. c. a.

Cl. b.

Arpe

Fl. i. III

Fl. c. a.

Cl. b.

Arpe

Fl. *I* *III*

Fl.c.a.

Cl. b.

Arpe

98

Fl. *I. III*

Fl.c.a.

Cl. b.

Arpe

V-le *con sord. div. pizz.*

Fl. *I*

Fl.c.a.

Cl. b.

Arpe

V-le

Fl. *I*

Fl.c.a.

Cl. b.

V-le

Fl. *J. J*

Fl. e. a.

Cl. b.

Arpe

V. lo

Fl.

Fl. e. a.

Cl. b.

Arpe

99

Fl.

Fl. e. a.

Cl. b.

Arpe

V. lo *div. in 3*

Fl. *J. J*

Fl. e. a.

Cl.

Cl. b.

Arpe

V. lo

III muta in Flauto piccolo

pp

pp

pp

pp

mp

I solo

mp

mp

pp

poco rit. 100 a tempo

Fl. *p*

Fl. o. a.

Cl. *dim.* *pp*

Cl. b. *dim.*

con sord. *pp*

son sord. *pp*

div. in 2 *p*

Archi *pp*

arco unis. *pp*

son sord. arco *pp*

son sord. arco *pp*

son sord. arco *pp*

Cl. *pp*

Archi *pp*

101

Archi *pp*

102

pizz. *pp*

pizz. *pp*

V-n II *tr*
 V-o.
 C-b.

Fl. a. s. 103 *pp* *muta in Flauto grande II*

Арно

Arch

Arpe 

Ave Maria
Op. 91, No. 6

Voice 1: *Ave*

Voice 2: *Maria*

Piano: *pp*, *pizz.*, *arco*

106
Largo ♩ = 92

5848

107 Adagio $\text{♩} = 112$

Ob.

Engl.

Cl. ploc.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Arpa I

Arpa II

V. n. I

V. n. II

V. lo

V. c.

107 Adagio $\text{♩} = 112$

108 Adagio $\text{♩} = 112$

109 Adagio $\text{♩} = 112$

110 Adagio $\text{♩} = 112$

111 Adagio $\text{♩} = 112$

112 Adagio $\text{♩} = 112$

113 Adagio $\text{♩} = 112$

114 Adagio $\text{♩} = 112$

115 Adagio $\text{♩} = 112$

116 Adagio $\text{♩} = 112$

117 Adagio $\text{♩} = 112$

118 Adagio $\text{♩} = 112$

119 Adagio $\text{♩} = 112$

120 Adagio $\text{♩} = 112$

Ob.

C. ingl.

Cl. pice.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Arpa I

Arpa II

Ob.
Cingl.
Cl. ploc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
V-n I
V-n II
V-la
V-o.

109 Adagio J. 112

110

Fag.
Arpe
Arch.
V-o.
C-b.

111

Cl.
Cl. b.
Fag.
C-fag.
V-o.
C-b.

Cl.
 Cl. b.
 Fag.
 V. c.
 C. b.
 Fl. 112 Isolo
 V. ni II
 V. la
 V. c.
 C. b.
 Fl. 113
 V. ni II
 V. la
 V. c.
 Fl. 114
 Cl.
 V. ni II
 V. la
 V. c.
 Fl. 115
 Cl.
 Archi

(*f p*)

Fl. *cresc.* *dim.*

Archi

Fl. 116 117

Arpe *b a.* *p* *b a.*

Archi *pp* *poco cresc.* *pp* *poco cresc.* *pp* *p esp.* *cresc.* *pp subito* *poco cresc.* *pp*

Arpe *b a.* *b a.*

Archi *pp* *pizz.* *f pizz.* *p* *pp*

118 con sord.

119

Cor.

Arpe

Archi

Arpe

Archi

120 Largo ♩:92

tenuto

Archi

II

Fag. *f pesante*

C.fag. *f pesante senza sord.*

Cor. *f pesante III senza sord.*

Archi *div. f pesante*

Fag. II

C.fag.

Cor. *sf*

Archi *crezo. mano. crezo. mano.*

Fag. II

C.fag.

Cor. *sf*

Archi

5848

[illegible]

Fl.

Ob.

Cingl.

Cl. pice.

Cl.

Cor.

IV.V.VI

Tr-be

V-ni I

V-ni II

V-le

espr.
con sord.

espr.

ff

ff

ff

Fl.

Ob.

Cingl.

Cl. pice.

Cl.

Cor.

IV.V.VI

Tr-be

V-ni I

V-ni II

V-le

con sord.

(a2)
 Cor.
 (a2)
 Tr-be
 IV, V, VI
 V-n I
 V-n II
 V-l e

126
 Ob.
 Cl.
 Fag.
 Cor.
 (a2)
 Tr-be
 Tr-ni
 Tuba
 T-ro
 Tr-be

Archi

Ob.

Cl.

Fag.

Cor.
a2

Tr-be
1. II
f

Tr-ni
f

Tuba
f

T-ro

Cor.
V. VII a2
VI. VIII a2
f

Archl

5548

128

Ob. I *a₂* *ff*

Cingl. *ff*

Cl. p. fac. *ff_{a₂}*

Cl. *ff*

Cl. b. *ff_{a₂}*

Fag. *ff*

C. fag. *ff*

Cor. *a₂*

Tr-be I. II *a₂*

III

Tral. *a₂*

Tuba *ff*

T-ro *ff*

Tr-be *a₃* *senza sord.*

Cor. *a₄* *ff*

Tral. *ff*

128

Archl.

129

Fl. *a2* *P subito cresc.*

Ob. *(a2)* *P subito cresc.*

Cingl. *P subito cresc.*

Cl. pice. *(a2)* *P subito cresc.*

Cl. *P subito cresc.*

Cl. b. *(a2)* *P subito cresc.*

Fag. *(a2)* *P subito cresc.*

C. fag. *P subito*

Cor. *senza sord.* *f* *P subito cresc.*

Tr. ni e Tuba *(a2)* *III senza sord.* *f* *P subito cresc.*

Tr. ni *a2* *P subito cresc.*

Tr. be *IV. V. VI*

Cor. *V. VI. VII senza sord.* *f* *P subito cresc.*

Tr. ni *IV. V. VI*

129

Arch. *v* *P subito cresc.*

v *P subito cresc.*

v *P subito cresc.*

v *P subito cresc.*

v *P subito cresc.*

v *P subito cresc.*

122

Picc.

Fl.

Ob.

Cingl.

Cl. pice.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Trni e

Tuba

Tr-be

Cor.

Trni

Archi

IV. V

IV. VI. V

V. VI. VII. VIII a4

IV. V

VI

senza sord.

f

131

Pico. (a2)

Fl. (a2)

Ob. (a2)

Cingl.

Cl. pto. (a2)

Cl. (a2)

Cl. b. (a2)

Fag. (a2)

C. fa. (a2)

Cor. (a2)

Tr-be (a2)

Tr-mi

Tuba

Timp. *dim.*

Tr-be IV. V. VI

Cor. IV. V

Tr-mi VI

131

Archi

Fl. *a2*

Ob. *a2*

Cingl. *sempre ff*

Cl. picc. *sempre ff*

Cl. *a2* *sempre ff*

Cl. b. *sempre ff*

Fag. *a2* *sempre ff*

C. fag. *sempre ff*

Tr. ba. *ff espr.*

Tr. ni. *ff*

Tuba *III* *ff*

Timp. *f* *mf*

Tr. ba. *IV* *ff espr.*

Archl. *sempre ff marc.*

Archl. *sempre ff marc.*

Archl. *sempre ff marc.*

Archl. *sempre ff marc.*

Archl. *sempre ff marc.*

Archl. *sempre ff marc.*

192

Picc. *ff* *a2* *espr.*

Fl. *ff* *a2* *espr.*

Ob. *ff* *a2* *espr.*

Cingl. *ff* *espr.*

Claptee. *ff* *espr.*

Cl. (a2) *ff* *espr.*

Cl. b. (a2) *ff* *espr.*

Fag. *ff* *espr.*

C. fag. *ff* *espr.*

Cor. *ff*

Trbe. *ff*

Trni
e
Tuba III *ff*

Timp. *ff*

Cor. *a4* *ff*

193

Archi. *ff* *espr.*

Picc. *muta in Flauto grande III* **133**
 Fl. *a2*
 Ob. *a2*
 Clingl. *dim.*
 Cl. pice. *f*
 Cl. *a2* *a2* *dim.* *f*
 Cl. b. *dim.* *p*
 Fag. *a2* *dim.*
 C. fag. *dim.* *p*
 Cor. II *dim.* *p* *a2* *mf*
 Cor. IV *dim.* *p* *a2* *mf*
 Trani. III *dim.* *p*
 Tuba *dim.* *p*
 Timp. *dim.* *p*
 Cor. *a4* *dim.* *V. VI* *(v. VI)* *p*
133
 Archi. *dim.* *mf*
dim. *mf*

Ob. *mp*

Cingl. *mp*

Cl.pico *mp*

Cl. *mp*

Cor. *p*

T-ro *mp* solo *dim.* *p*

V-o. *tenuto* *p*

C-b. *tenuto* *p*

Ob. *dim.*

Cingl. *dim.*

Cl.pico *dim.*

Cl. *dim.*

Cor. *dim.*

T-ro *dim.*

V-o.

C-b.

134

Largo $\text{♩} = 92$

Ob. *rit.* *pp*

Cingl. *pp* *muta in Clarinetto III in A*

Clpico *pp*

Cl. *pp*

Cor. *pp*

T-ro *morendo*

Arch. *tenuto*

135

Ob. *p* *I* *II*

Cingl. *p*

V-n I *dim.* *p*

V-n II *dim.*

V-le *dim.*

V-co *dim.*

136 $\text{♩} = 120$

Ob. *I* *II* *PIZZ.*

Cingl. *PIZZ.*

V-n I *morendo*

V-co *morendo*

C-b. *morendo* *non cresc.*

Ob. *morendo*

Cingl. *morendo*

V-n I *morendo*

V-co *non cresc.*

C-b. *non cresc.*

137

Arpe

VnII *pizz.*

V-le

V-o. *div.*

C-b.

p

p esp.

138

Arpe

Archi

pizz.

p

Arpe

VnII

V-le

V-o.

C-b.

139

Ob.

Cingl.

Cl.

VnII *(pizz.)*

VnII

V-le

V-o. *unio.*

p

arco

r1t

141 M. $\mathcal{J} = 112$

arco div

unio.

più f

148 Adagio $\text{♩} = 112$

[illegible]

144 Largo $\text{♩} = 92$

144 *Largo* J. = 24

Archl

[145] Adagio $\text{♩} = 112$

[145] Adagio $J = 112$

Viol. I

Viol. II

Viola

Cello

146 I

146

Cl. I. *p* *dim.* *p dim.* *morendo*

Cl. b. *p* *dim.* *p dim.* *morendo*

C. b. *pp* *dim.* *crescendo*

Timp. *pp* *crescendo*

T. 1-4 *pp* *crescendo*

I muta in Clarinetto in B

III muta in Clarinetto piccolo in Es

II muta in Clarinetto in B

Archl.

147 Allegro non troppo $\text{♩} = 132$

Tim. *pp* arco (con sord.)

V-ni I *pp* (con sord.)

V-le *pp* arco (con sord.)

V-o *pp* arco (con sord.)

C-b. *pp* arco *sempre pp*

148 *sempre pp*

Tim. *pp*

V-ni I

V-le *div.*

V-o *div.*

C-b. *div.*

Tim. *v*

V-ni I

V-le

V-o

C-b. *unis.*

149 I. II

Fl. *pp* *muta in Piccolo*

Tim. *pp*

Arpe *pp*

Archi *arco con sord.* *pp*

150

Timp. *pp*

Archl. *pp*

unis. *sempre pp*

sempre pp

151

Ob. *pp* I

Cor. *pp* Icon sord. *pp*

Timp. *pp*

Arpe. *pp*

V-ni I

V-ni II

V-a.

C-b.

152

Fag. *pp*

C.fag. *pp*

Cor. *pp* IV

Timp. *pp*

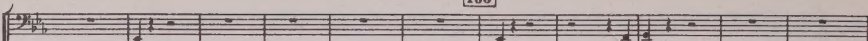
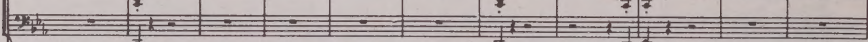
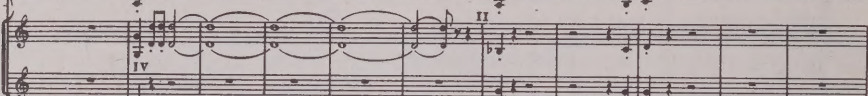
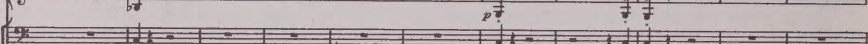
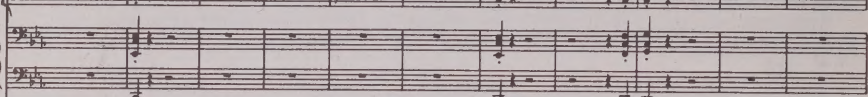
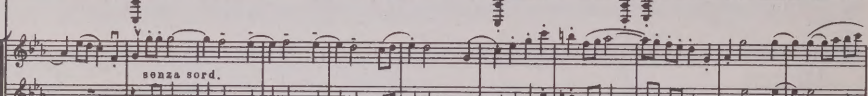
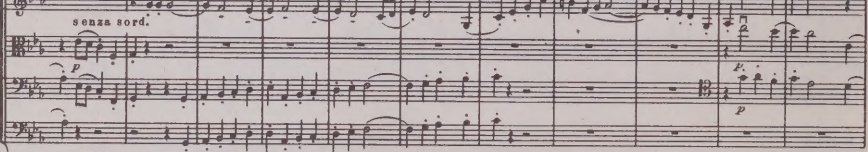
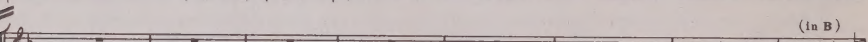
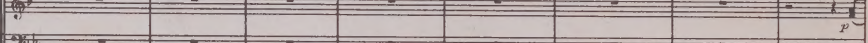
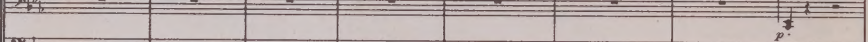
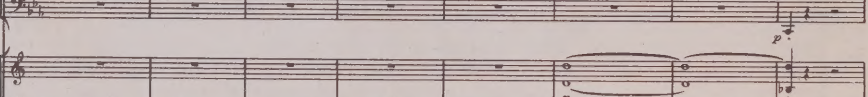
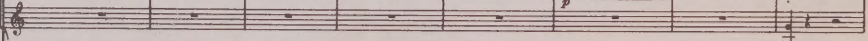
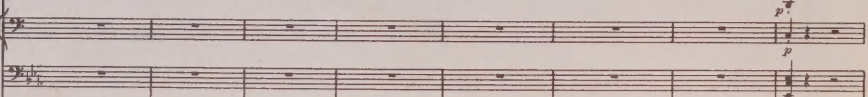
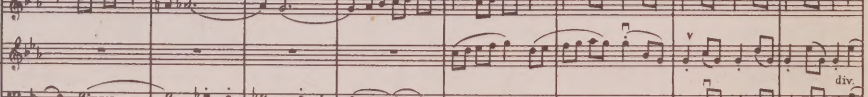
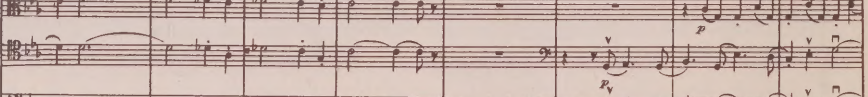
F-no *pp*

V-ni I *pp* senza sord.

V-ni II *pp*

V-a. *pp* senza sord.

C-b. *pp* pizz. *pp*

Fag. 
 C.fag. 
 Cor. 
 Timp. 
 P.no 
 Archi 
 Archi 
 Cl. 
 Fag. 
 C.fag. 
 Cor. 
 Timp. 
 P.no 
 Archi 
 Archi 
 Archi 
 Archi 

senza sord.
 senza sord.
 (in B)
 div.
 p

Pico. *p*

Fl. *p*

Cl. (in B) *p*

Cor. *p*

Archl.

Pico. *p*

Fl. *p*

Cl. *p*

Cor. *p*

Tr-be *p*

Archl. *pizz.* *p* *arco* *mp* *arco* *marc.* *mp* *arco* *marc.* *mp* *arco* *marc.* *mp* *arco* *marc.* *mp* *arco* *marc.*

Fag. *mp* *marc.* *oress.*

Tr-be *mp* *marc.* *oress.*

Archl. *div.* *oress.* *oress.* *oress.* *oress.* *mf* *oress.* *oress.*

Fag. *op. es. op. es. op. es. op. es.*
 Tr-be *op. es. op. es. op. es. op. es.*
 Archi *un. div.*
 Pico. *a2*
 Fl. *a2*
 Ob. *a2*
 Cingl.
 Cl. piccolo
 Cl. *a2*
 Cl. b.
 Fag. *a2*
 Cor. *(4)*
 Tr-be *op. es. op. es.*
 Archi *un. div.*

156

Pico. *cresc.*
 Fl. *a2 cresc.*
 Ob. *a2 cresc.*
 Cingl. *cresc.*
 Cl. ploc. *a2 cresc.*
 Cl. *a2 cresc.*
 Cl. b. *cresc.*
 Fag. *cresc.*
 C.fag.

Archl. *cresc.*
unib.
cresc.

J = J

159

Picc. (a2)

Fl. (a2)

Ob.

Cingl.

Clpico (a2)

Cl.

Cl. b.

Fag. (a2)

C. fag.

Cor.

Tr. bn.

Tr. ni

Tuba

159

Archl.

div. v.

unia.

div. v.

Ob. *a2*

Cingl.

Cl. pice.

Cl. *a2*

Cl. b.

Fag. *a2*

C. fag.

Cor. *III*

unis.

160

F1. *a2*

Ob. *a2*

Cingl.

Cl. pice.

Cl. *a2*

Cor. *a2*

V-nl I

V-nl II

V-le

V-co

Edl.
C/A
C/A
C/A

161

Pico. *a2*

Fl. *(a2)*

Ob. *f marc. cres.*

Cingl. *f marc. cres.*

Cl. piccolo *f marc. cres.*

Cl. *f marc. cres.*

Cor. *a2* *f marc. cres.*

Tr. ba *f marc. cres.*

Arch.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, and strings. The staves are labeled as follows:

- Pico.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Clngl.** (Clarinet)
- Cl. p. loc.** (Bassoon)
- Cl.** (Clarinet)
- Cor.** (Horn)
- Archi** (Strings)

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *div.* (divisi). The woodwind and brass parts are more melodic, while the string parts provide a harmonic foundation. The score is arranged in a traditional orchestral format, with the woodwinds and brass in the upper staves and the strings in the lower staves.

5848

164

Picc. *f*

Fl. *a2* *f*

Ob. *a2* *f*

C.ingl. *f*

Cl. picc. *f*

Cl. *a2* *f*

Cl. b. *f*

Fag. *(a2)* *f*

C. fag. *f*

Cor. *(a2)* *f*

Tr-be *(a2)* *f*

Tr-ni *f*

Tuba *f*

Stl. *f*

164

Arch. *unla.* *f*

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. pice.
 Cl.
 Cl. b.
 Fag.
 C. fag.

Cor.
 Tr-be
 Trni
 e
 Tuba
 Sil.

Archi

168

Picc. *(a2)* *espr.*

Fl. *(a2)* *espr.*

Ob. *espr.*

Cingl. *espr.*

Cl. picc. *(a2)* *espr.*

Cl. *espr.*

Cl. b. *espr.*

Fag. *espr.*

C. fag. *espr.*

Cor. *espr.*

Tr. be. *espr.*

Tr. ni. c. *espr.*

Tuba *espr.*

Tr. be. *espr.*

Tr. ni. *espr.*

166

Archi *espr.*

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C.fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Tr-be
 Tr-ni
 Archi

Musical score for a symphony orchestra, page 146. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is B-flat major (two flats). The time signature is 3/4. The score is divided into three systems. The first system includes Piccolo, Flute, Oboe, Clarinet in G, Piccolo Clarinet, Clarinet in B-flat, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Tuba, and String. The second system includes Trumpet, Tuba, and String. The third system includes String. The score features various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *a2* (second ending).

Picc.
 Fl. (a2)
 Ob. (a2)
 Cingl.
 Cl. picc. (a2)
 Cl. (a2)
 Cl. b. (a2)
 Fag. (a2)
 C. fag. (a2)

Cor. a2
 Tr. be (a2)
 Tr. ni (a2)
 Tuba (a2)
 Tr. be
 Tr. ni

Archi

169

ff

Pico.

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr. be.

Tr. ni
e
Tuba

Timp.

P. tti

Cassa

Tr. ni

169

ff

Arch.

Picc.
 Fl.
 Ob.
 Cingl.
 Cl pice
 Cl.
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-ttl
 Cassa
 Tr-be
 Cor.
 Tr-ni
 Archl

171

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cingl. *a2*

Cl. pice. *a2*

Cl. *a2*

Cl. b. *a2*

Fag. *a2*

C. fag. *a2*

Cor. *a2*

Tr-be *a2*

Tr-ni *a2*

Tuba *a2*

T-ro

Tr-be *a3*

Tr-ni *a3*

171

Arch. *a2*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are:

- Picc.
- Fl.
- Ob.
- Cl. ingl.
- Cl. picc.
- Cl.
- Cl. b.
- Fag.
- C. fag.
- Cor.
- Tr. be
- Tr. ai
- Tuba
- T. ro
- Tr. be
- Tr. ai
- Archl.

The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a standard musical notation style, with the instruments arranged in a traditional orchestral layout. The page is numbered 10 in the bottom right corner.

172

Picc.

Fl.

Ob.

Cingl.

Cl.picc.

Cl.

Cl.b.

Fag.

C.fag.

T-ro

Tr-be

Tr-ni

172

Archl

173

Picc. *(a2)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Fl. *(a2)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Ob. *(a2)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cingl. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. p. loc. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. *(a2)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cl. b. *(a2)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Fag. *(a2)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Cor. *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff*

Tr-be *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2*

Tr-i *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2*

Tuba *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2*

Temp. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

T-ro *ff* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

P-tti *(bacc. di Timp.)* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

p cresc.

Tr-be *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff*

Cor. *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff*

Tr-i *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff* *a2* *ff*

173

Archl. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

174

Picc. *a2*

Fl.

Ob.

Cingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Cfag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

Tr-be *a3*

Cor. *a4*

Tr-ni *a3*

174

Archl.

Pico.
 Fl.
 Ob.
 Cingl.
 Cl. pice.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Tr. be
 Tr. ni
 e
 Tuba
 Timp.
 Archi

Picc.
Fl.
Ob.
Cingl.
Cl. p. co.
Cl.
Cl. b.
Fag.
C. fag.

Cor.
Tr. be
Tr. ni
Tuba
Timp.

Arch.

Fl.

Ob.

Cingl.

Cl. p. co.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Timp.

Archi

Fl.

Ob.

Cingl.

Cl. p. co.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Timp.

Archi

5848

a2
 Fag. *cresc.*
 C fag.
 Cor. *cresc.*
 Archi *cresc.*
 Ob. *cresc.*
 Cl. ploc.
 Cl.
 Archi *p* *mf cresc.*
 Ob. *a2*
 Cl. ploc. *a2*
 Cl. *a2*
 Fag.
 C fag.
 Cor. *III*
 Archi *f* *cresc.*

180

181

162

5848

183

Fag. *a2*

C-fag.

Cor. *III*

Archi

dim. *p* *pp* *cresc.*

dim. *p* *pp* *cresc.*

dim. *p* *pp* *cresc.*

dim. *p* *pp* *cresc.*

184

Ob.

Cl.

Archi

ff *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.*

ff *dim.* *p* *cresc.*

185

Cl.

Archi

f *cresc.* *ff* *dim.* *p*

f *cresc.* *ff* *dim.* *p*

f *cresc.* *ff* *dim.* *p*

f *cresc.* *ff* *dim.* *p*

f *cresc.* *ff* *dim.* *p*

164

186

I solo

F1.

Ob.

Cingl.

Cl.

Cl. b.

Fag.

Arch.

This page contains measures 187 through 190 of the musical score. The score is for a full orchestra and includes the following parts: Flute (Fl.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello/Double Bass (Vcl.). The key signature is one sharp (F#), and the time signature is 4/4. Measure 187 is marked with a first ending bracket (I). The score features various dynamics including *p* (piano), *esp.* (espressivo), and *f* (forte). The woodwinds and strings play a melodic line, while the brass parts provide harmonic support. The score ends with a double bar line at the end of measure 190.

Cl. b.

Archl

188

div.

unis.

div.

unis.

p esp.

Cl. b.

189

morendo

con sord.

pp

Arch.

pp

dim.

pp

dim.

pp

morendo

190

Violin I

Violin II

Viola

Cello

Cl. b.

191

Archi

p

pp

pp

192

Flg.

V. I.

V. c.

C. b.

pp

193

Cingl.

Fag.

V-le

V.co.

C-b.

p

1

p 3

194

Fag.

dim.

pp

senza sord.

pp

Archi

pp

pp

195

Cor.

I. II

pp

Vni I

poco esp.

V-le

poco esp.

V.co.

C-b.

196

Cor.

I. II

pp

Archi

Handwritten musical score for "L'Espresso" by Maurice Strakosky. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C. fag.), and Archi (Archi). The music is in 3/4 time and features a key signature of one flat (B-flat). The score is marked with "197" in a box at the top right. The Flute part has a melodic line with a trill and a grace note. The Oboe part has a melodic line with a trill and a grace note. The Clarinet in B-flat part has a melodic line with a trill and a grace note. The Bassoon part has a melodic line with a trill and a grace note. The Contrabassoon part has a melodic line with a trill and a grace note. The Archi part has a rhythmic accompaniment with a trill and a grace note. The score is written in a clear, legible hand with many corrections and annotations.

198

Fl. *tenuto*
p

Ob. *tenuto*
p

Cl. ingl. *tenuto*
p

Cl. fce *tenuto*
p

Cl. *tenuto*
p

Cl. b.

Fag. *a2*

C. fag.

V-le

V.o.

C-b.

199

F1.

Ob.

Cingl.

Clpico.

Cl.

Cl. b.

Fag.

C-fag.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for several instruments, each on its own staff. The instruments listed on the left are Piccolo, Fl., Ob., Cl. in G, Cl. in B-flat, Fag. (Bassoon), C. fag. (Contrabassoon), and Cor. (Horn). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like "p cresc." and "a2". The Piccolo part starts with a "p cresc." marking. The Fl. part has a "cresc." marking. The Ob. part has a "cresc." marking. The Cl. in G part has a "cresc." marking. The Cl. in B-flat part has a "cresc." marking. The Fag. part has a "cresc." marking. The C. fag. part has a "cresc." marking. The Cor. part has a "cresc." marking. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered "1. II" at the bottom right.

200

165

Pico.

Fl.

Ob.

C.ingl.

Cl.pica.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Archi

Ob.

C.ingl.

Cl.pica.

Cl.

Cor.

Archi

201

Ob. $\text{♩} = \text{♩}$

Cingl.

Cl. ploc.

Cl.

Cl. b. *tenuto* *f* *cresc.*

Fag. *tenuto* *f* *cresc.*

C-fag. *tenuto* *f* *cresc.*

Cor. *cresc.*

Archl. *cresc.* *div.* *cresc.* *cresc.* *cresc.*

FL. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl. b.

Fag.

C-fag.

Cor. *f*

Cor. *a4*

V.VII *a2*

VI.VIII *a2*

Archl.

203

Fl. (a2)

Ob. (a2) *marc.*

Cl. ingl. *marc.*

Cl. picc. *marc.*

Cl. (a2) *ff marc.*

Cl. b. *marc.*

Fag.

C-fag.

Cor.

Cor.

203

Archl.

Picc. *a2*
 Fl. *f cresc.*
 Ob. *a2*
 Cl. ingl. *f cresc.*
 Cl. pice. *a2*
 Cl. *f cresc.*
 Cl. b. *f cresc.*
 Fag. *a2*
 C-fag. *f cresc.*
 Cor. *cresc.*
 Tr. ni
 e
 Tuba *cresc.*
 Tim. *mf cresc.*
 Cor. *cresc.*
 Archi *f cresc.*
f cresc.
f cresc.
f cresc.
f cresc.

III
 204

175

Picc.

Fl.

Ob.

Cl. ingl.

1. p. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-bc

Tr-ni e Tuba

Cor.

Tr-ni

Archl

sole

ff *espr.*

sola

ff *espr.*

soli

ff *espr.*

V. VI a 2

ff

Picc.
Fl.
Ob.
Cingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

Cor.
Tr-be
Trmi
Tuba

Cor.
Trmi

(V.VI)_{a2}

Archi

First system of the musical score. The score is for a full orchestra and includes parts for Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Cingl. (Cingl.), Clarinet in E-flat (Cl. ples.), Clarinet in B-flat (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Double Bass (C-fag.). The music is in 2/4 time, with a key signature of one sharp (F#). The first system covers measures 1 through 17. The Piccolo part has a dynamic marking of (a2). The Flute part has a dynamic marking of (a2). The Oboe part has a dynamic marking of (a2). The Cingl. part has a dynamic marking of (a2). The Clarinet in E-flat part has a dynamic marking of (a2). The Clarinet in B-flat part has a dynamic marking of (a2). The Bassoon part has a dynamic marking of (a2). The Double Bass part has a dynamic marking of (a2). The score is written in a standard musical notation with a treble clef for the upper staves and a bass clef for the lower staves. The music is in a 2/4 time signature, with a key signature of one sharp (F#). The first system covers measures 1 through 17. The Piccolo part has a dynamic marking of (a2). The Flute part has a dynamic marking of (a2). The Oboe part has a dynamic marking of (a2). The Cingl. part has a dynamic marking of (a2). The Clarinet in E-flat part has a dynamic marking of (a2). The Clarinet in B-flat part has a dynamic marking of (a2). The Bassoon part has a dynamic marking of (a2). The Double Bass part has a dynamic marking of (a2).

First system of the musical score. It includes staves for Cor. (Cornet), Tr-be (Trumpet), Tr-ni (Trumpet), Tuba, and T-ro (Trombone). The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings like *sf* and *f*.

Cor. V. VI a 2

This is a page from a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left are: Pico, Fl., Ob., Cingl., Cl. picc., Cl., Cl. b., Fag., C-fag., Cor., Tr-be, Tr-ni, Tuba, Timp., Tr-lo, T-ro, P-tti, and Archi. The score includes dynamic markings such as *a2*, *ff*, *f*, *ord.*, and *coll*. A rehearsal mark **[207]** is present. The notation is in standard musical notation with various clefs and key signatures.

Picc. *(a2)* *rit.*
 Fl. *(a2)*
 Ob.
 Cingl.
 Cl. pice. *(a2)*
 Cl.
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 T-ro
 P-tti
 Tr-be *a3 solo*
 Cor. *a4 soli*
 Tr-ni *a3 soli*
 Archi *rit.*

Picc. *a tempo*
 Fl. *a tempo*
 Ob. *a tempo*
 Cingl. *a tempo*
 Cl. ptes. *a tempo*
 Cl. *a tempo*
 Cl. b. *a tempo*
 Fag. *a tempo*
 C-fag. *a tempo*
 Cor. *a tempo*
 Tr-be *a tempo*
 Tr-ni e Tuba *a tempo*
 Timp. *a tempo*
 Tr-lo *a tempo*
 Tr-ro *a tempo*
 P-tti *a tempo*
 Tr-be *a tempo*
 Cor. *a tempo*
 Tr-ni *a tempo*
 Archl. *a tempo*

This page of a musical score is for a large orchestra. It features staves for the following instruments: Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor (Horn), Trumpet (Tr.), Trombone (Tromb.), and Archi (Strings). The score includes various musical notations such as notes, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves. The score is written in a single system, with each instrument having its own staff. The notation is in a standard musical notation, with notes, rests, and dynamic markings. The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves and the strings in the lower staves. The score is written in a single system, with each instrument having its own staff. The notation is in a standard musical notation, with notes, rests, and dynamic markings.

Picc.
 Fl.
 Ob.
 Cingl.
 Cl. picc.
 Cl.
 Cl. b.
 Fag.
 C. fag.
 Cor.
 Trbe
 Tral
 Tuba
 Timp.
 Tr-lo
 T-ro
 P-tti
 Cassa
 Trbe
 Cor.
 Tral
 Archi

Индекс 9—5—1

ШОСТАКОВИЧ ДМИТРИЙ ДМИТРИЕВИЧ

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